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Basic English

Wheels




Ministry
of
Education

Ontario

OAIP

Ontario Assessment
Instrument Pool



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Basic English OAIP

WHEELS

Grade 10 Curriculum Resource Unit

Ontario Assessment Instrument Pool

BASIC ENGLISH

Handbook

Assessment Strategies and Materials

Challenges (Grade 9)

Children's Literature (Grade 11)

Cloze Encounters Unlimited (All grades)

Crime and Consequences (Grade 10)

Horror (Grade 9)

Old Age (Grade 12)

Our Mysterious World (Grade 11)

Relationships (Grade 12)

Using Drama in the English Classroom (All grades)

Video Production/Work Experience (All grades)

Wheels (Grade 10)

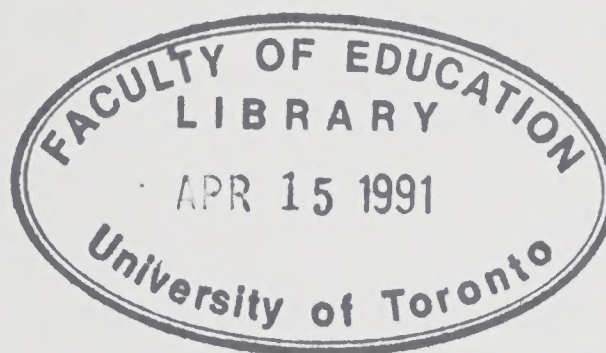


Ontario Assessment
Instrument Pool

Basic English

WHEELS

Grade 10 Curriculum Resource Unit



Ministry
of
Education
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The Ministry and the Principal Developers also wish to thank those who granted permission for the inclusion of copyrighted material in this unit, as follows:

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Introduction

The Curriculum Resource Units

The **Basic English OAIP** consists of a **Handbook**, **Assessment Strategies and Materials**, and a set of **curriculum resource units**. The **Handbook** outlines the philosophy and methodology of the pool. **Assessment Strategies and Materials** provides materials for classroom use. The **curriculum resource units** include two high-interest themes for each grade from 9 to 12 and three resource guides to help teachers integrate computers, media, and drama into their programs. They provide models of how assessment and evaluation can be integrated with daily teaching.

The approach to assessment and evaluation recommended by this pool is outlined in a four-stage model, presented in a diagram and a chart on pages 13 and 14 of the **Handbook**. These four stages are:

Stage One:	Assessing Learning Background
Stage Two:	Ongoing Assessment and Evaluation
Stage Three:	Summative Evaluation
Stage Four:	Reporting

The **Basic English OAIP** is also based on the curriculum and evaluation areas referred to on page 12 of *English: Curriculum Guideline, 1987*:

- Writing (as process)
- Small group (or interactive) learning
- Oral language (Listening and Speaking)
- Work and study habits (and independent learning)
- Summative tests or examinations (and projects)

The **curriculum resource units** are organized according to the four-stage model and provide opportunities for assessment in the above curriculum areas. Each unit includes interesting activities, instructions, resources, and guides to assessment. Many of the units involve drama and role-play activities. The **curriculum resource units** are presented as a resource. Some teachers may wish to use the activities exactly as described, and in the order presented. Others may prefer to select only those activities that correspond with their own teaching style and the needs and interests of their classes. You may select or reject activities, add to or delete from them, edit, revise, and extend them. Do whatever you need to do to make these units relevant, interesting, and engaging for your own classes.

The time recommended for the **theme** units is twenty to thirty hours, or four to six weeks. The time required for the three resource guides will depend upon how they are being used with your program.

A complete listing of the **curriculum resource units** is provided on the next page, with a brief description of each.

Description of Curriculum Resource Units

Grade 9 **HORROR**

This unit encourages students to extend their awareness of what horror is all about, and to consider why people are so drawn to horror.

CHALLENGES

This unit encourages students to consider how people set challenges for themselves and overcome obstacles in their lives.

Grade 10 **CRIME AND CONSEQUENCES**

This unit focusses students' attention on choices, consequences, and the law.

WHEELS

This unit deals with issues related to automobiles, including safety, consumerism, and responsibility.

Grade 11 **CHILDREN'S LITERATURE**

This unit encourages students to consider their own experience as readers, and engages students in storytelling and story writing.

OUR MYSTERIOUS WORLD

This unit is a collection of activities to generate student reading and writing about both fictional and real mysteries.

Grade 12 **RELATIONSHIPS**

This unit deals with relationships between people as portrayed through what we read, what we view, and what we hear.

OLD AGE

This unit examines some of our misconceptions about old age, and encourages students to broaden their understanding of the aging process.

Any Grade **VIDEO PRODUCTION/WORK EXPERIENCE**

This unit provides ideas for how to use a video camera in the classroom.

CLOZE ENCOUNTERS UNLIMITED

This unit integrates reading, writing, and language study by providing computer activities to be done collaboratively.

USING DRAMA IN THE ENGLISH CLASSROOM

This guide provides teachers with ideas for incorporating drama into the English classroom.

The Wheels Unit

Focus of the Unit

This unit involves students in developing a deeper understanding of issues related to automobiles. The unit provides opportunities for students to discuss ideas, to explore literature, media, and research on automobiles, and to demonstrate their growing awareness of issues related to automobiles. A significant amount of time is given for self-directed learning as well as collaborative learning.

Purposes of the Unit

There are opportunities for students to:

1. respond to ideas found in literature, media, and research,
2. participate in discussions, writing, and presentations growing out of the literature, media, and research,
3. work alone, with partners, in small groups, and in larger groups, for various purposes,
4. develop research skills,
5. become aware of their own and others' attitudes towards automobiles and driving, and
6. consider the impact of the automobile on the twentieth century and its potential impact on the future.

Opportunities for Assessment and Evaluation

The activities in this unit will provide many opportunities for teacher, peer, and self assessment of the learning that is taking place. The primary method of assessment is formative observation during the activities. At the end of each activity, you will find a guide to assessment. Within each guide you will find suggested criteria and indicators to guide your assessment. At the end of each summative activity in **Stage Three**, you will find a guide to summative evaluation on which to record the criteria to be evaluated, as well as your marks and comments.

Use of Media

Before beginning this unit, gather some media resources. Use a variety of media for teaching and learning. Make your teacher-librarian aware of your goals in the *Wheels* unit. Give

him or her time to order and gather resources. Appoint two students to read through the catalogue of films available within your own board's film and videotape library. Ask the students to select two or three films that will help to support the learning within the unit.

Appoint some students to take responsibility, throughout the unit, for skimming local newspapers and current magazines for any articles and pictures related to *wheels* issues.

Appoint other students to be "on the lookout" for TV programs, newscasts, and documentaries related to the *Wheels* unit. Appoint other students to research a *video guide* or *guide to the movies* by selecting, recommending, and perhaps reporting on feature films related to automobiles. Many of these resources can be filed in a vertical file in the school library or your department office, and used for future teaching of the unit.

Oral Reading with Students

In order to supplement the activities of the unit, spend some time reading aloud with the students. You might select a novel and devote a portion of each period to reading a chapter aloud. You might also select a number of short stories, poems, or scenes that are effective when read aloud. Encourage students who are good readers to volunteer. Another strategy is to prepare taped readings of literature.

Possible Extensions Enriching This Unit

Encourage students to extend their learning beyond the classroom, and invite resource people into the classroom. Listed below are some possible activities for enriching the unit.

1. Visit a place related to automobiles: dealership, auto body shop, manufacturer, museum, car show ...
2. Present a play focussing on an issue related to driving.
3. Write letters to a major car manufacturer.
4. Invite a guest into the classroom (insurance agent, car salesman, member of S.A.D.D., member of police force ...).
5. Build a model.
6. Do a study of a relevant novel.
7. Research the different types of licences that are available, as well as the requirements for each.
8. Get a driver's licence.

9. Design a futuristic vehicle.
10. Imagine life in your community if *wheels* did not exist.

Journal Topics

Encourage students to collect pictures and photographs to use as springboards for creative writing.

Journal writing may be more effective when students brainstorm their own topics related to the theme. Some suggestions follow:

1. I can't wait to drive because ...
2. I've been driving for years ...
3. I dream about having my licence ...
4. My favourite vehicle is ...
5. Cars in the city ...
6. Drivers should ...
7. Drivers should not ...
8. Certain driving habits ...
9. When passengers "back seat" drive ...
10. _____ is a good driver because ...
11. _____ is a bad driver because ...
12. Drunk drivers should be ...
13. The law should ...
14. Old people shouldn't drive because ...
15. Insurance is ...
16. The thought of driving makes me ...

17. I dream about the time when ...
18. Having my own car would ...
19. At our house, the car causes ...
20. An invisible car came out of nowhere ...
21. As I approached the intersection, ...
22. I was on my way to the doctor's office when suddenly ...
23. The car behind struck me on the rear end and ...
24. The accident was not really my fault ...
25. Riding bicycles on the sidewalk ...

Opportunities for Integration with Other Subjects

This unit may encourage students to become interested in projects involving more than one school subject. Listed below are a few possible ideas for integration across the curriculum. Collaborate with teachers from other departments to add to this list and generate more opportunities for integration.

1. Science

- (a) Research internal combustion engines. What actually happens inside an internal combustion engine?
- (b) Research the effects of alcohol or drugs on the ability to operate a vehicle.

2. Mathematics

- (a) Research the cost of buying a new car. Consider monthly payments, interest, insurance, gas, oil, maintenance, and repairs.
- (b) Find out how much it costs your family to own and operate a vehicle for one year.
- (c) Design a price list and order form for automobile parts.

3. Social Sciences

- (a) Tape interviews with people who make a living as drivers. Retell their stories in your own words.
- (b) Research a famous inventor related to automobiles.
- (c) Research the development of one car model.
- (d) Research one car company that no longer exists.

(e) Research the history of the automobile.

4. **Personal Life Management**

(a) Research the services available to drivers in your community. Create a “yellow pages” advertising available services and listing their phone numbers.

(b) Find out all you can about the S.A.D.D. group nearest you.

5. **Technical Studies**

(a) Discuss with technical studies teachers possible projects related to the *wheels* theme.

(b) Design a trophy to use as a safe driving award in your school.

6. **Business/Computers**

(a) Research a business related to *wheels*. Interview the owner about how s/he started out in business. Type a report of your findings.

(b) Research computer technology for cars. Consider what is currently available as well as what may appear in the future.

7. **Art**

(a) Using any art form, communicate a message related to *wheels*.

8. **Physical Education**

(a) Design an exercise program appropriate for people who spend a lot of their time in cars.

(b) Research rehabilitation programs for people who are injured or paralyzed as a result of automobile-related accidents.

Stage One

ASSESSING LEARNING BACKGROUND

Activity 1

Discussing Automobile Names

Introduction

The purpose of this activity is to initiate a sense of what the unit is all about, through brainstorming, discussing automobile names, and finding out what students already know. This activity allows for observation of **Work and Study Habits, Small Group Learning, and Speaking**.

Instructions

1. Students brainstorm and list on the worksheet provided (page 15) names of automobile models (e.g., Cougar, Tempest, Mustang ...). Then they discuss and classify the names into categories, for example animals, manufacturers ...
2. As a class, discuss the idea of symbolism behind some of the names chosen.
3. Appoint individual students or groups of students to be responsible for communicating the meanings of particular names to the class. They may already know, or may need to do research to find out.
4. These students make brief oral presentations about the names to the class.
5. Students work in small groups to brainstorm new names for the cars listed on their worksheet.
6. Students present their new names orally to the class, and briefly describe how the cars reflect their names.

Activity 1
Guide to Assessment

CRITERIA	INDICATORS
WORK AND STUDY HABITS	
ATTENDANCE	Does the student: (a) attend class regularly?
PUNCTUALITY	Does the student: (a) arrive on time?
CO-OPERATION	Does the student: (a) participate? (b) respect ideas of others?
SMALL GROUP LEARNING	
ATTITUDE	Does the student: (a) work with a group? (b) contribute to the group?
SPEAKING	
ATTITUDE	Is the student: (a) willing to speak? (b) willing to listen?
EXPRESSION	Does the student: (a) speak clearly? (b) communicate the message? (c) stay on topic?

Activity 1

Student Worksheet

Name: _____ Date: _____

1. Brainstorming names of automobile models:

_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

2. Categories of automobile names:

3. Explanation of one name:

4. Suggestions for new names:

Family Car: _____

Sports Car: _____

Truck: _____

Luxury Automobile: _____

Activity 2

Working with the Driver's Handbook

Introduction

The purpose of this activity is to find out what students already know about driving, and to make them think about the responsibilities inherent in driving. This activity allows for observation of **Speaking, Listening, and Small Group Learning**.

Instructions

1. Introduce the *Driver's Handbook* to the students. Free copies are readily available from the Ministry of Transportation.
2. Encourage students to thumb through and skim-read the *Driver's Handbook*. Point out the table of contents, chapter headings, illustrations, quizzes, etc. Have them complete the Student Worksheet (page 18). Do not use valuable class time studying all of the contents of the *Driver's Handbook*. Any student who wants to study for a driving test can do it independently as homework throughout the unit.
3. Encourage students to talk about driving. Those who have licences may be willing to talk about their own experiences. Encourage them to tell stories about other family members or friends who already have driver's licences.
4. Students brainstorm topics and issues related to driving. Encourage them to record these and use them for daily journal writing or role-playing activities. The journal writing topics suggested on pages 7-8 may help to stimulate some ideas.
5. Students work in groups to write about and/or role-play one of the situations, topics, or issues raised.

Activity 2

Guide to Assessment

CRITERIA	INDICATORS
SPEAKING	
ATTITUDE	Did the student: <ul style="list-style-type: none"> (a) listen to instructions? (b) participate in the discussion? (c) listen attentively? (d) add to the brainstorming?
LISTENING	
RESPONSIVENESS	Does the student: <ul style="list-style-type: none"> (a) understand what is said? (b) respond to what is said? (c) show courtesy to speakers?
SMALL GROUP LEARNING	
CO-OPERATION/ INTERACTION	Did the student: <ul style="list-style-type: none"> (a) accept others in the group? (b) help others?
ROLES	Does the student: <ul style="list-style-type: none"> (a) plan the role-play? (b) participate in the role-play? (c) keep the group on track? (d) share or accept leadership?

Activity 2

Student Worksheet

1. From the Table of Contents, list the chapter titles. Copy *each* chapter title into your notebook and *summarize* in one sentence what you expect to find in that chapter.
2. Why do you think the chapters are presented in that order?

3. Why do you think there are so many pictures illustrating what is being said in print?

4. Choose any illustration and explain in words what it means.
Illustration page number: _____

5. Choose any printed instruction and draw an illustration for it on a separate sheet of paper.
6. Create a symbol that might communicate clearly the same message as a printed instruction.

Stage Two

ONGOING ASSESSMENT AND EVALUATION

Activity 3

Arranging a Visit

Introduction

The purpose of this activity is to involve students in organizing a visit to the classroom by someone involved in selling vehicles. The planning may take several classes, and should take place at least two weeks before the visit. This activity allows for observation of **Work and Study Habits, Listening, and Writing**.

Instructions

1. Lead a discussion on selling new or old cars. Here are some ideas to stimulate discussion:
 - (a) Characteristics of a good salesperson
 - (b) Stereotypes associated with salespeople
 - (c) Selling used cars
 - (d) Would any students like to get into sales as a career choice? Why? Why not?
2. Students should plan and write down questions that they would ask an automobile salesperson who will be visiting.
3. Discuss the planning involved in bringing in guest speakers. Ask for volunteers to help plan the event: making phone calls, writing invitations, participating in questions and answers, introducing and thanking guests.
4. During the visit, the salespeople might talk about their careers, why they chose sales, their toughest sales, etc. They might also discuss warranties, financing, sales contracts, what to look for and what to avoid. The guest might bring in sales contracts to be examined by the students. The experience in reading and filling out a voided sales contract could be a valuable and practical exercise for the students.
5. Follow the guest's talk with a "question and answer" period, and a thank you.
6. All students should contribute to a letter to their guest, explaining what they learned during the visit.

Activity 3
Guide to Assessment

CRITERIA	INDICATORS
WORK AND STUDY HABITS	
DEPENDABILITY	Does the student: (a) come to class prepared? (b) follow instructions? (c) follow through on commitments?
SELF-DISCIPLINE	Does the student: (a) wait to ask/answer questions? (b) use appropriate language? (c) respect other's property?
LISTENING	
ATTITUDE	Is the student willing: (a) to listen? (b) to respond?
WRITING	
ATTITUDE	Is the student willing : (a) to contribute to the letter? (b) to improve the first draft?
GOING PUBLIC	Is the student's contribution: (a) legible? (b) worthy of being sent to a guest?

Activity 4

Thumbing a Ride

Introduction

The purpose of this activity is to engage students in reading a poem and examining the issue of hitchhiking. This activity allows for observation of **Work and Study Habits and Writing**.

Instructions

1. Discuss non-verbal communication, using such questions as:
 - (a) What is the hitchhiking signal? Is it the same symbol in all countries?
 - (b) What are other examples of non-verbal signals?
 - (c) Why are non-verbal signs useful?
2. Discuss hitchhiking, including such ideas as:
 - (a) A profile of typical hitchhikers
 - (b) Society's view of hitchhikers
 - (c) Why people hitchhike
 - (d) The dangers of hitchhiking
 - (e) Students' own experiences concerning hitchhiking
3. Distribute the poem "Thumbing a Ride" by Dorothy Livesay (page 26). Students read the poem silently, then aloud.
4. Students discuss, then write short answers to the two questions on the attached assignment sheet (page 25).
5. Students select *one* of the creative activities from the assignment sheet (page 25).

Activity 4

Guide to Assessment

CRITERIA	INDICATORS
WORK AND STUDY HABITS	
SELF-DISCIPLINE	Does the student: (a) work without supervision? (b) persevere in completing the work?
WRITING	
COMPOSING AND CREATING	Does the student: (a) brainstorm ideas? (b) develop ideas fully? (c) develop ideas in interesting ways? (d) arrange ideas in an understandable way?
GOING PUBLIC	Has the student produced: (a) a legible product? (b) a quality product? (c) a product worthy of display?
ATTITUDE	Is the student willing to: (a) write? (b) find a topic? (c) improve? (d) confer with the teacher? (e) evaluate own writing?

Activity 4

Student Assignment Sheet

Name: _____ Date: _____

Short Answers

1. Describe the feelings of the hitchhiker.

2. Prove that this person has or has not hitchhiked before.

Creative Assignment (Select one.)

1. Describe the circumstances in which you might decide to:
 - (a) pick up a hitchhiker.
 - (b) hitchhike.
2. Prepare a poster to illustrate the dangers of hitchhiking.
3. Prepare a radio or television announcement warning of the dangers of hitchhiking.
4. Interview someone who has hitchhiked. Ask him/her to tell you about one interesting experience. Prepare a brief report and present it to the class.

Activity 4

THUMBING A RIDE

by Dorothy Livesay

I am the one who receives the many
cars coming at me:

I am the one
they are the many in familied boxes
flying for picnics
or in twos, man driving
woman slouched sleepwise

I am the one
glued standing
hand raised in a quick uncertain gesture
without a machine to run me
or animal to ride on
two legs for walking two eyes for talking
the sun sinking fast . . .
and beside this bare highway
only ditch grasses
bulrush frogsong
kildeer's grounded nest

I am the one desperate
to shout my predicament
passed by these hundreds
whizzing fast forward
to fixed destinations
I am unfixed
but glued to the highway
and even the kildeer
cries out against me
for invading his kingdom
his wings fluttering and feinting above me
his wings bring me home

I am the one
alone on the highway
language exists
in my thumb

Activity 5

The Hitchhiker

Introduction

The purpose of this activity is to involve students in further thinking about the subject of hitchhiking. This activity allows for observation of **Listening** and **Writing**.

Instructions

1. Read “The Hitch-hiker” by Gregory Clark (pages 30-33).
2. Students discuss and answer the questions on their worksheet (page 29).

Activity 5

Guide to Assessment

CRITERIA	INDICATORS
LISTENING	
VARIOUS PURPOSES	<p>Does the student:</p> <ul style="list-style-type: none"> (a) retain and recall details? (b) identify the main idea? (c) predict likely outcomes of situations? (d) recognize alternative courses of action? (e) anticipate a sequence of events? (f) analyze a situation with supporting reasons?
WRITING	
EDITING FOR CORRECTNESS	<p>Do the written answers reveal control over:</p> <ul style="list-style-type: none"> (a) spelling? (b) punctuation? (c) handwriting?
GOING PUBLIC	<p>Does the student:</p> <ul style="list-style-type: none"> (a) answer all the questions? (b) answer them correctly? (c) provide details and proof? (d) hand them in and share them with the class?

Activity 5

Student Worksheet

Name: _____ Date: _____

1. Why did the driver pick up the hitchhiker?

2. Describe the surprise ending of the story.

3. A short story often contains clues that you don't notice in the first reading. Look back at the story. List below any clues that you find in a second reading.

4. Rewrite the driver's final comments. Explain what he means.

5. Is this hitchhiker different from other hitchhikers? How?

Activity 5

THE HITCH-HIKER

by Gregory Clark

*“An interesting Character is always
a welcome pick-up. And sometimes
you catch the top bracket of hitch-hikers,
who are Philosophers.”*

The old boy on the side of the road, thumbing, was possibly a Character. Maybe even a Philosopher.

As a rule, I don't pick up hitch-hikers any more, unless they are in uniform. The last few times I have had fleas, it was due to having picked up Characters.

But this old boy, as I rapidly approached him, had an Interesting look. He might well be an Interesting Character. And when, at about forty yards, I detected at his feet a nice, clean, fresh-looking haversack, and when I perceived he had a fine, red, tanned face, and that his wispy white hair blowing in the wind could hardly be sticky, I threw overboard my prejudices and began to slacken speed. An Interesting Character is always a welcome pick-up. And sometimes you catch the top bracket of hitch-hikers, who are Philosophers.

“Hi!” I called out the window, noting with delight that he was carrying a gnarled walking stick.

He opened the door and lifted in his haversack.

In his wind-blown old face he had bright, sharp eyes, and all the wrinkles about them were from good nature.

Slowly he reached out and closed the door, glancing behind.

“Careful,” he said. “Cars coming.”

“I'll be careful,” I assured him cheerily. “You've picked a careful driver.”

“That I noticed,” he said, “when I seen you coming in the distance.”

“Aha! You pick your cars, eh?”

He was still turned to watch rearward.

“Yes, sir,” he agreed. “I avoid these new-model cars.”

“Well, heck,” I protested. “This one isn’t so ancient.”

“It’s O.K. now,” said the old boy. “Nothing coming.”

So I steered back off the shoulder and stepped on the gas. He continued to watch back.

“You’re not nervous, are you?” I inquired, to get the ball rolling. “You can’t be a hitch-hiker and nervous.”

“No, sir, I ain’t nervous,” he said, turning and making himself comfortable. “And I am a regular, you might say a practising, hitch-hiker.”

I knew I had a Philosopher.

“Well, sir,” I said, “how far am I going to have the pleasure of your company?”

“To Porter’s Corners, if you’re going that far,” he replied. “Twenty-six miles. You come over a rise, and there’s a big swamp spread out below —”

“I know it well,” I assured him.

“Full of rabbits,” he said. “Cottontail and swamp hare, both. AND foxes.”

“I don’t doubt that,” I said.

A car whipped past us from behind, and the driver and the woman beside him both glared at us.

Indeed, they turned to glare back, after they had passed.

“What’s eating them?” I put in.

“Oh, it’s hard to say,” said my Philosopher. “No accounting for manners on the highway, is there?”

Another car overtook us and swished past. The driver turned and motioned with his thumb, backwards.

“What’s the matter with him?” I snorted.

“Guess he wants you to speed up,” suggested the Philosopher.

“I’m hitting fifty,” I stated. “That’s my speed. And also the law’s.”

"They're always in a rush," admitted the old boy, turning to glance behind. "Nobody behind you. You ain't forming a line."

"I agree," I said, "that people who dawdle on the highway are the cause of more accidents than anybody else. A person going forty is bound to build up a tail of half a dozen or a dozen cars behind him. And trying to pass him results in more accidents than all the speed in the world. But tell me. About foxes. What is your interest in foxes and the big swamp at Porter's Corners? Are you a sportsman?"

"Well, no," said my kindly old passenger. "I guess I am what you might call a naturalist or something. I just like to set in the swamp and look and listen."

"Well, now!" I exclaimed, delighted. "Orchids? Birds?"

"Yes and no," said my Philosopher. "They're all part of it. Just setting and listening and watching."

"You a farmer?"

"No, I spent my life as a sawmill hand," said the old boy. "But I been retired now twenty years or so. Living on my daughter, a fine woman."

"You interest me," I declared. "How about this business of sitting in a swamp, looking and listening? Tell me about this."

Two cars from behind overtook us and sped past. The first was driven by a man who had three women passengers. They all glared back at me, and waved their hands in a menacing fashion. The second car was full of small children in the rear window, and they, wide-eyed, waved and yelled and pressed their noses against the glass.

"For goodness' sake," I announced, looking at my speedometer.

"This craze for speed," said my companion.

So I put on five miles and brought her up to fifty-five.

"Not that fast," cautioned my Philosopher, taking a gander out the back window as I accelerated.

But I held it at fifty-five, as we chatted about swamps and orchids and screech owls and foxes; and presently we overtook a thin-necked gentleman with large ears going about forty.

"Look at this," I pointed out to my passenger. "Dawdling along at his own sweet pace."

We swished past him.

In a moment, I became aware that the dawdling gentleman was right on my tail. He moved out to pass.

“Just look at that!” I cried. “We pass him and right away — ”

The dawdler shot past me. And hardly had he passed me before he began to slacken speed.

“Why, the son of a gun!” I gritted. “Imagine that! Going forty or less, and now — ”

I veered out and leaped past him. He gave me a couple of toots on his horn, put on speed, passed me, and hardly had he passed before he again slackened speed so that I nearly ran him down.

“One of these here traffic evangelists,” commented my Philosopher, “trying to teach others how to drive, eh?”

I veered out and passed him, and as I did so I turned to give him an indignant glare. He was motioning energetically toward the back of my car.

I drew over to the shoulder. He pulled up behind me.

I got out.

“You got a dog,” he called from his window, “on your back bumper!”

Sure enough, there was a hound squatted cozily on my back bumper, slapping his tail.

“Well,” explained my old Philosopher, as he bailed out. “Nobody will pick me up with a hound. So I trained him to hide in the bushes, and jump on whenever I get aboard.”

“Old-model cars —,” I reflected.

“I pick ’em,” said he “for their big bumpers. I know my models.”

The hound’s name was Bojangles. We took him in the car. A fine, wise Redbone he was. And I let the Philosopher and Bojangles out at their favourite entry to the Porter’s Corners swamp.

And I wished to God I could have gone with them.

Activity 6

Family Affair

Introduction

The purpose of this activity is for students to read a story and imagine the reactions of family members during a terrifying experience in their car. This activity allows for observation of **Speaking** and **Listening**.

Instructions

1. Read the imaginary situation below to students. Ask them to predict what might happen and how they would attempt to escape.

You stop at a variety store to get milk. You leave the car unlocked. When you get back into the car, you place the milk on the front seat, and start the car.

Suddenly, you see a shape in the rear view mirror. You try to turn around; then you feel cold steel pressing against your neck. You hear these words: "Don't turn around. Just start driving. Nice and easy. I'll tell you when to turn."

2. Read "Family Affair" (pages 36-41) aloud with the students. Encourage them to enjoy listening.
3. Students role-play one scene of the story.

Activity 6
Guide to Assessment

CRITERIA	INDICATORS
LISTENING	
ATTITUDE	Is the student willing: (a) to listen? (b) to concentrate? (c) to enjoy listening?
RESPONSE	Does the student: (a) understand what is read? (b) evaluate what is read? (c) base the role-play on what was read?
SPEAKING	
ROLE-PLAY	Does the student: (a) assume a role? (b) show imagination and thought? (c) identify with the feelings of characters? (d) project into the situation imagined? (e) try to convey a range of emotions? (f) sustain concentration? (g) show empathy?

Activity 6

FAMILY AFFAIR

by Richard Hardwick

*"In the rearview mirror he could see
the blade touching against the bright
fabric of her dress. This can't be
happening, he told himself incredulously.
It can't! He glanced at his wife who was
sitting stiffly, terrified, and he had to add,
But it is!"*

*We all look forward to the summer vacation.
So did Tom Carlton and his family. However,
for the Carlton family the joys of the open
road turn suddenly into a vacation in terror!*

Heat mirages shimmered wetly far down the gleaming pavement of the interstate highway. Hot air blasted in the open windows of the car. But neither the heat nor the condition of the road occupied Tom Carlton as he sat with moist-palmed hands clutching the wheel.

It was the man in the back seat, the stranger sitting close beside his daughter with one arm about her slim waist, the other hand gripping the haft of a knife — *that* was the reality overpowering Carlton's consciousness.

In the rearview mirror he could see the blade touching against the bright fabric of her dress. *This can't be happening*, he told himself incredulously. *It can't!* He glanced at his wife who was sitting stiffly, terrified, and he had to add, *But it is!*

The interstate had been a welcome change after some of the byways on which the Carlton's vacation had taken them. So welcome, in fact, they had hardly noticed the time, and it was almost three o'clock when Sally touched her husband's arm. "Tom, isn't that one of those roadside park signs ahead? Let's stop and eat."

The small square sign rapidly grew legible as they bore down on it. From the back seat Melinda read it aloud, "\$200 Fine for Throwing Litter on Highway."

"Golly, Pop," Tommy piped up, "I'm starving! Can't we stop?"

"You're always starving," said Melinda, with the disdain of a sixteen-year-old for one four years her junior — especially a brother. "In fact, little one, you're always griping about something."

"Yeah? Yeah? Look who's talking."

"Knock it off, you two," Carlton snapped.

Sally turned, "Read the funnies, Tommy. Leave your sister alone."

"I didn't start it. You're always taking up for her like she's a queen or something."

Carlton's knuckles whitened on the wheel. "Knock it *off!*"

Tommy frowned darkly at his sister, then rattled through the Sunday paper on the floor, slipped out the comic sheets, and put his foot back on the paper to keep it from the wind.

Melinda pointed ahead. "There's the sign, Dad. Roadside tables, one mile."

"Good," Carlton sighed. "I'm with Tommy. Hungry as a bear."

They pulled off onto a curving drive that led through a grove of trees. A tractor-trailer and small sports car were just moving back onto the highway at the other side of the park. Carlton passed a station wagon into which a half dozen people were crowding, then eased into the shade of a tree at the very back of the park and stopped.

He pushed his glasses up to his forehead and rubbed his eyes. "Get the lunch basket out of the boat, Tommy."

But the boy was now absorbed in the comics. "Just a second, Dad."

Hot, tired, Carlton snapped, "Don't just a second me!"

Smiling, Melinda patted her father's cheek. "I'll get it."

As she walked briskly back toward the boat and trailer, Carlton watched her, finding it again almost impossible to believe that this girl with the shape and smile of a woman was really his daughter. It seemed such a painfully short time ago that she was all bony knees and elbows and teeth braces.

He grinned to himself and closed his eyes again. *A sure sign of age, old buddy.*

The station wagon, the only other vehicle in the park, moved past them. A small boy leaned from a window and stuck out his tongue. Carlton watched absently as the car paused at the highway, then turned and began to pick up speed.

Sally said, "You wanted to check the boat, didn't you, honey?"

He nodded. "Right. You womenfolk get the chow ready."

Sally seemed about to say something else, but it was at that instant that Melinda screamed. . . .

That had been little more than ten minutes ago. No warning. Nothing. All of them — Carlton, Sally, Tommy — had leaped from the car. There had been the man holding Melinda roughly against him. He was young, maybe twenty-five, dirty, unshaven, and only slightly taller than the girl. As he glared back at them he held a knife against Melinda's throat.

"I been waiting . . ." he said nervously. "I been waiting a long time for just one car to be in here. Now then, mister, everybody back inside and let's roll. Move! *Pronto!*"

Melinda, her blue eyes wide with unspeakable terror, cried out, "Daddy . . ."

Carlton took a step toward his daughter, but the stranger brandished his knife wildly. "I'll kill her, mister. If you try anything, I'll kill her! Now, get back in the car. *Move!*"

The appetites of a few moments before had vanished. The stranger — in the back seat with Tommy on his left and Melinda on his right — was the only one who ate. He wolfed a sandwich, keeping the knife pressed against the girl's ribs.

Tommy was the first to speak. "Mister . . . you're that fella the police are looking for, aren't you? You're . . . Joe Whitlock."

The man paused and looked suspiciously at the boy, then at the folded newspaper beneath Tommy's feet. "You seen it in the paper, huh?" He tore at the sandwich with his teeth. "What'd they say about me, sonny?"

The boy's lower lip trembled and his eyes flicked to his sister. "They said you broke out of prison — that you killed some people."

"And I'll kill some more if I have to. What else they say?"

"That you were . . . real dangerous . . ." the boy cleared his throat and his voice grew firmer. "Mr. Whitlock . . . would you hold that knife against me instead of Melinda? She's just a girl, and girls get scared easy."

Whitlock grinned, wiping his mouth on the back of one hand. "There ain't such a thing as 'just a girl'." He turned and looked intently at Melinda. "Not when you been in stir long as I have."

The rearview mirror showed only the trailing boat, so Carlton had casually shifted it to view the back seat. Now, seeing the way Whitlock was looking at his daughter, a wintry chill stabbed through him.

If only to get the man's attention off the girl, Carlton said, "What do you want from us? We don't have much cash, but take what we have. Take the car, put us out on a back road someplace —"

"Mister, keep your mouth shut and drive. I need you people. I need all of you . . ." His eyes again went to the terrified girl at his side. " . . . for now."

Carlton could feel Sally's pleading thoughts. *Do something! For God's sake, help my baby!*

As the car rounded a long sweeping curve, they all saw it at once. A black and white sedan was parked at right angles to the highway beside an exit ramp, the state's emblem blazoned on the door.

Whitlock snapped forward, forcing Melinda with him. He moved the knife to the side of her neck so that Carlton could see it clearly in the mirror. His voice was as tight as a guy wire. "No funny stuff! I don't want that cop giving us a second look! We're just one big happy family."

Carlton was like a drowning man, ready to grasp at a straw. Slam on the brake . . .? Hope to disarm him, or at least hold him until the trooper could, perhaps, get to them . . .?

"She's your kid, mister," the voice rasped in his ear.

The speedometer held on a steady sixty. There was only the noisy rush of wind to be heard. In the mirror Carlton could see the knife, held lower now, invisible outside the car. Whitlock's eyes, as if held by magnetic force, fastened on the police car. They came abreast. There was a brief glimpse of the lone cop sitting at the wheel, mopping with a handkerchief at his forehead beneath a thatch of flaming red hair.

Then they were past, the boat blotting out the view behind, and the chance — if chance it had been — was gone.

"We're low on gas," Carlton told him. It was almost four o'clock. "Sign back there said there's a station at the next exit."

Whitlock leaned forward and looked at the gauge. "Okay. But everybody stays in the car, understand?"

The car and trailer rode the cloverleaf and came to a halt beside the pumps of a spacious service station.

“Fill her up?” the attendant asked.

Carlton nodded. He had to get a message to this man. The only chance would come when he signed the credit ticket.

While the automatic device nozzled gasoline into the tank, the attendant busied himself with the routine of checking the water, oil, cleaning the windshield. Carlton, his mind churning, watched the acts which usually seemed to transpire with such deliberate slowness, and which now were done all too quickly. The credit card was handed out, the ticket made in the little machine, the clipboard passed across the sill.

“Anything else, sir?”

“No.” The ballpoint pen was in his hand. *No name*, he told himself. *A message ... short ... to the point, and hope he catches on*

But as the pen touched the card, Joe Whitlock — looking over his shoulder — said, “Just sign on the dotted line, mister. While I’m watching.”

It was almost dark as they neared the state line. It was the night that held terror for Carlton. Night, and the way the man kept his eyes on Melinda. It would have been better if he hadn’t mentioned the gas, if he had let the tank run dry.

“Hey!” Whitlock said suddenly. “What’s that?”

A large sign loomed on the roadside, apparently a temporary one: **All Vehicles Stop at State Line for Agriculture Department Inspection.**

“Do you want me to stop?” asked Carlton.

“Hell, yes, you stop! I don’t want anybody chasing us!”

As they pulled off the highway before a small building at the state border, a uniformed man walked back after waving the preceding car on.

“What’s this all about?” Whitlock demanded.

The man looked inside. “You folks ain’t heard? Japanese beetle epidemic. Gotta be sure you ain’t bringing ’em in.” The man focused his attention on Tommy. “Usually, it’s the kids that bring ’em. Hop out, sonny.”

“But —” the startled boy began.

“Just take a second, son.” The man opened the door on Tommy’s side.

“Make it quick, buddy!” Whitlock said testily.

“That I will . . .” It happened so fast that none of them knew what was going on until it was over. The man let Tommy out, then suddenly he leaped inside the car and tore Whitlock’s knife away from him. Then he had the escapee out of the car and lying flat on the pavement.

“That’s it, folks,” he said. “It’s all over now.”

Highway patrol cars of both states seemed to come from everywhere. From the one that stopped just behind the Carlton’s boat, a big red-headed trooper climbed out.

They all recognized him as the cop they’d seen hours before. “What . . .?” Carlton started. “How did you . . .?” The big fellow grinned. “After you people passed me I cranked up, all set to throw the book at you. But when I got on your tail, I got to wondering. I’ve been patrolling highways a long time, but I never seen anything like that. You didn’t drive like you was either crazy or drunk, so I radioed in to headquarters. The sergeant said to keep on your tail. Well, after you stopped at that gas station we talked to the boy that waited on you, and we figured the man in the car was Whitlock, so . . .” He waved his hand around. “We set this up. Best thing we could come up with.”

Carlton broke in, baffled. “You never saw anything like what?”

The trooper looked from Carlton to Sally. “No . . . I reckon it wasn’t you.” He clapped a ham-like hand on Tommy’s shoulder. “It figures. It was a boy’s stunt. You see, there I was in plain sight, and I asked myself, ‘O’Hara,’ I says, ‘with a sign every few miles telling ’em it’d cost \$200, why the devil would anybody toss the whole bloody Sunday paper out the window right in front of a cop!’”

Carlton stared at his son. How . . . with Whitlock sitting right beside him? And then he thought back. Windows were open, the noise of the wind, Whitlock’s gaze intent on the police car. The boy simply slipped the paper over the sill and no one had seen it because of the boat behind the car.

Melinda wasn’t the only one growing up. Tommy suddenly seemed a great deal older. That is, until he grinned up at the big cop and said “Boy, I’ll bet it sure made some mess, huh?”

Activity 7

Thinking about the Future

Introduction

The purpose of this activity is to read and discuss two short stories which portray a grim future in which humans and machines are linked as one, and “humanity” seems to be lost. As students look at evidence in our society of how humans are seen as machines, they may be motivated to change the present so that the future is better for all. This activity will likely take two or three periods. This activity allows for observation of **Speaking, Writing, and Work and Study Habits**.

Instructions

1. The following resources are provided:
 - “Violation,” William F. Nolan (pages 47-52)
 - “Test,” Theodore Thomas (pages 53-55)
2. Students construct their own charts with these headings:
 - (a) How We Use Cars
 - (b) Positive Aspects of Cars
 - (c) Negative Aspects of Cars

Brainstorm the ideas above. Students record ideas on their charts. Use their ideas to introduce the concept of our increasing dependence on cars.

3. Read the short story “Violation” to the students. Students discuss and complete the worksheet on page 45.
4. Read “Test” aloud. Encourage students to listen actively, and to visualize the accident. Stop part way through. Students quickly write the details of the accident, then predict the ending and write it down. Students read their endings to the class before reading the author’s ending.
5. Students choose *one* creative assignment from the ideas suggested on the student assignment sheet (page 46).

Activity 7

Guide to Assessment

CRITERIA

INDICATORS

SPEAKING

ATTITUDE Did the student show willingness to:
 (a) add to the brainstorming?
 (b) listen attentively?

ROLE-PLAY Does the student:
 (a) show imagination and thought?
 (b) identify with the feelings of characters?
 (c) project into the situation imagined?
 (d) try to convey a range of emotions?
 (e) sustain concentration?

WRITING

COMPOSING AND CREATING Did the student:
 (a) choose a writing activity?
 (b) improve the writing?
 (c) seek and accept advice?

WORK AND STUDY HABITS

EFFORT Did the student:
 (a) follow instructions?
 (b) meet deadlines?
 (c) stay on task?
 (d) work consistently?

Continued

CRITERIA	INDICATORS
WORK AND STUDY HABITS	
ATTENTIVENESS	Does the student: (a) take accurate notes? (b) follow instructions? (c) concentrate on given tasks?
INITIATIVE	Does the student: (a) contribute new ideas? (b) attempt different or new activities? (c) recognize tasks to be done and do them?

Activity 7

Student Worksheet

Name: _____ Date: _____

1. Give four details describing the rider.

2. After describing the rider, do you feel that he is a human? Why or why not?

3. Use the sample below to help you make up your own chart of violations and penalties. Do you consider the laws fair or unfair?

VIOLATIONS	PENALTY IN 1990's	FAIR OR UNFAIR?
<i>Not stopping at a red light/stop sign</i>		
<i>Drunk driving</i>		
<i>Speeding</i>		

Activity 7

Student Assignment Sheet

Choose *one* creative assignment.

1. Interview the Rider and the Tester about their jobs.
2. Write a report of the surface violation from the point of view of the Rider or of the accident from the point of view of the Tester.
3. Assume that you are the parents of the girl in “The Violation.” You have just received word from the Director of Violations about the death of your daughter. Present a role-play showing the parents’ reaction.
4. Write an editorial trying to convince people to avoid the future that is shown in the stories and poems read.
5. Imagine and design a car of the future.

Activity 7

VIOLATION

by Roger Elwood

*And he waits.
Through nights without sleep,
days without food, at his vigil,
watching, sure of himself and his duty.
Part of the shape of things to come?
Monstermanunkind*

It is 0200 hours and he waits. In the cool morning stillness of a side street, under the screen of trees, the rider waits quietly. At ease upon the wide leather seat of his cycle, gloved fingers resting idly on the bars, goggles up, eyes palely reflecting the leaf-filtered glow of the moon.

Helmeted. Uniformed. Waiting.

In the breathing dark the cycle metal cools; the motor is silent, power contained.

The faint stirrings of a still-sleeping city reach him at his vigil. But he is not concerned with these; he mentally dismisses them. He is only concerned with the broad river of smooth concrete facing him through the trees — and the great winking red eye suspended icicle-like above it.

He waits.

And tenses to a sound upon the river. An engine sound, mosquito-dim with distance, rising to a hum. A rushing sound under the stars.

The rider's hands contract like the claws of a bird. He rises slowly on the bucket seat, right foot poised near the starter. A coiled spring. Waiting.

Twin pencil beams of light move toward him, toward the street on which he waits hidden. Closer.

The hum builds in volume; the lights are very close now, flaring chalk-whiteness along the concrete boulevard.

The rider's goggles are down and he is ready to move out, move onto the river. Another second, perhaps two

But no. The vehicle slows, makes a full stop. A service vehicle with two men inside, laughing, joking. The rider listens to them, mouth set, eyes hard. The vehicle begins to move once more. The sound is eaten by the night.

This is no violation.

Now ... the relaxing, the easing back. The ebb tide of tension receding. Gone. The rider quiet again under the moon.

Waiting.

The red eye winking at the empty boulevard.

“How much farther, Dave?” asks the girl.

“Ten kilometers maybe. Once we hit Westwood it’s a quick run to my place. Relax. You’re nervous.”

“We should have stayed on the mainway. Used the grid. I don’t like surface streets. A grid would have taken us in.”

The man smiles, looping an arm around her.

“There’s nothing to be afraid of so long as you’re careful,” he said. “I used to drive surface streets all the time when I was a boy. Lots of people did.”

The girl swallows, touches at her hair nervously. “But they don’t any more. People use the grids. I didn’t even know cars still came equipped for manual driving.”

“They don’t. I had this one set up by a mechanic I know. He does jobs like this for road buffs. It’s still legal, driving your own car — it’s just that most people have lost the habit.”

The girl peers out the window into the silent street, shakes her head. “It’s not ... natural. Look out there. Nobody! Not another car for miles. I feel as if we’re ... trespassing.”

The man was annoyed. “That’s damn nonsense. I have friends who do this all the time. Just relax and enjoy it. And don’t talk like an idiot.”

“I want out,” says the girl. “I’ll take a walkway back to the grid.”

“The hell you will,” flares the man. “You’re with me tonight. We’re going to my place.”

She resists, strikes at his face. The man grapples to subdue her — and does not see the blinking light. The car passes under it swiftly.

“No!” says the man. “I went through that light! You made me miss the stop. I’ve broken one of the surface laws,” he says numbly.

“So what does that mean?” the girl asks. “What could happen?”

“Never mind. Nothing will happen. Never mind about what could happen.”

The girl peers out into the darkness. “I still want to leave this car.”

“Just shut up,” says the man.

And keeps driving.

Something in the sound tells the rider that this one will not stop, that it will continue to move along the river of concrete despite the blinking eye.

He smiles in the darkness, lips stretched back, silently. Poised there on the cycle, with the hum steady and rising on the river, he feels the power within him about to be released . . .

The car is almost upon the light, moving swiftly; there is no hint of slackened speed.

The rider watches intently. Man and a girl inside. Struggling. Fighting with one another.

The car passes under the light.

Violation.

Now!

He spurs the cycle to metal life; the motor crackles, roars, explodes the black machine into motion, and the rider is away, rolling in muted thunder along the street. Around the corner, swaying, onto the long, moonpainted river of the boulevard.

The rider feels the wind in his face, feels the throb and power-pulse of the metal thing he rides, feels the smooth concrete rushing backward under his wheels.

Ahead: the firefly glow of tail beams.

And now his cycle voice cries out after them, a siren moan through the still spaces of the hive-city. A voice that rises and falls in spirals of sound. And his cycle eyes, mounted left and right, blink crimson, red as blood in their wake.

The car will stop. The man will see him, hear him. The eyes and the voice will reach the violator.

And he will stop.

“Good Lord!” the man says coldly. “We picked up a rider at that light.”

“You picked him up, I didn’t,” says the girl. “It’s your problem.”

“But I’ve never been stopped on a surface street,” the man says, a note of desperation in his voice. “In all these years, never once!”

The girl glares at him. “Dave, you make me sick. Look at you, shaking like a pup. You’re a damned poor excuse for a man.”

He does not react to these words. He speaks in a numbed monotone. “I can talk my way out. I know I can. He’ll listen to me. I have my rights as a citizen of the city”

“He’s catching up fast. You’d better pull over.”

“I’ll do the talking. You just keep quiet. I’ll handle this.”

The rider sees that the car is slowing, braking, pulling to the curb. Stopping.

He cuts the siren voice, lets it die, glides the cycle in behind the car. Cuts the engine. Sits there for a long moment on the leather seat, pulling off his gloves. Slowly.

He sees the car door slide open. A man steps out, comes toward him. The rider swings a booted leg over the cycle, steps free, advancing to meet his lawbreaker, fitting the gloves carefully into his black leather belt.

They face each other, the man smaller, paunching, balding, face flushed. The rider’s polite smile eases the man’s tenseness.

“You in a hurry, sir?”

“Me? No, I’m not in a hurry. Not at all. It was just ... I didn’t see the light up there until ... I was past it. The high trees and all. I swear to you I didn’t see it. I’d never knowingly break a surface law, officer. You have my sworn word.”

Nervous. Shaken and nervous, this man. The rider can feel the man’s guilt, a physical force. He extends a hand.

“May I see your operator’s licence, please?”

The man fumbles in his coat. “I have it right here. It’s all in order, up to date and all.”

“Just let me see it, please.”

The man continues to talk. "Been driving for years, officer, and this is my first violation. Perfect record up to now. I'm a responsible citizen. I obey the laws. After all, I'm not a fool."

The rider says nothing; he examines the man's licence, taps it thoughtfully against his wrist. The rider's goggles are opaque and the man cannot see his eyes as he studies the face of the violator.

"The woman in the car ... is she your wife?"

"No. No, sir. She's ... a friend. Just a friend."

"Then why were you fighting? I saw the two of you fighting inside the car when it passed the light. That isn't friendly, is it?"

The man attempts to smile. "Personal. We had a small personal disagreement. It's all over now, believe me."

The rider walks to the car, leans to peer in at the woman. She is pale, as nervous as the man.

"You having trouble?" the rider asks.

She hesitates, shakes her head mutely. The rider leaves her, returns to the man, who is leaning against the cycle.

"Don't touch that," says the rider coldly, and the man draws back his hand, mumbling an apology.

"I have no further use for this," says the rider, handing back the man's licence. "You are guilty of a surface street violation."

The man quakes; his hands tremble. "But ... it was not deliberate. I know the law. You're empowered to make exceptions if a violation is not deliberate. The full penalty is not invoked in such cases. Instead, you are allowed to ..."

The rider cuts the flow of desperate words. "You forfeited your Citizen's Right of Exception when you allowed a primary emotion — anger, in this instance — to affect your control of a surface vehicle. Thus, my duty is clear."

The man's eyes widen with shock as the rider brings up a belt weapon. "You can't possibly ..."

"I'm hereby authorized to perform this action per the 1990 Overpopulation Statute with regard to surface violators. Your case is closed."

And he presses the trigger.

Again and again and again. Three long, probing blue jets of star-hot flame leap from the weapon in the rider's hand.

The man is gone.

The woman is gone.

The car is gone.

The street is empty and silent. A charred smell of distant suns lingers in the morning air.

The rider stands by his cycle, unmoving for a long moment. Then he carefully holsters the weapon and pulls on his leather gloves. He mounts the cycle as it comes to life under his foot.

He is again upon the moon-flowing boulevard, gliding back toward the blinking red eye.

The rider returns to his vigil on the small, tree-shadowed side street, thinking. How stupid they are! To be subject to indecision, to quarrels and erratic behaviour. Weak, all of them, soft and weak.

He smiles in the darkness.

Activity 7

TEST

by Theodore Thomas

*The car turned sideways.
It was then that his mother
began to scream.*

Robert Proctor was a good driver for so young a person. The turnpike curved gently ahead of him. Travel was light on this cool morning in May. He felt rested, but alert. He had been driving for two hours.

The sun was bright but not glaring. The air smelled fresh and clean. He breathed in deeply. It was a good day for driving.

He looked at the grey-haired woman sitting in the front seat with him. Her mouth was curved in a quiet smile. As she watched the trees and fields slip by on her side of the turnpike Robert Proctor looked back at the road. "Enjoying it, Mom?" he asked.

"Yes, Robert." Her voice was as cool as the morning.

He listened to the smooth purr of the engine. Up ahead he saw a big truck. It was spouting smoke as it sped along the turnpike. Behind it was a blue convertible, content to stay in line.

Robert Proctor noted this and put it in the back of his mind. He was slowly overtaking the car and the truck. He would reach them in another minute or two.

It was a good morning for driving. He pulled up and began to pass the blue convertible. Though his speed was a few miles an hour above the turnpike limit, his car was under perfect control.

The blue convertible suddenly swung out from behind the truck without warning. It struck his car near the right front fender. His car was knocked to the shoulder next to the turnpike median strip.

Robert Proctor was too wise to slam on the brakes. He fought the steering wheel to hold the car on a straight path. The left wheels sank into the soft left shoulder. The car seemed to pull toward the left. If it kept going that way, it might cross the island and enter the lane carrying cars coming from the other direction.

Robert held on to the steering wheel. Then the left front wheel struck a rock, and the tire blew out. The car turned sideways. It was then that his mother began to scream.

As the car turned, it skidded part way out into the oncoming lanes. Robert Proctor fought the steering wheel to right the car. But the drag of the blown tire was too much. His mother's scream rang steadily in his ears. As he strained at the wheel, he wondered how a scream could go on so long.

An oncoming car struck his car from the side, and spun him farther into the left-hand lanes.

He was thrown into his mother's lap. She was thrown against the right door. It was locked and it held. With his left hand he grabbed the steering wheel. He pulled himself up. He turned the wheel to try to stop the spin so he could get his car out of traffic. His mother could not right herself. She lay against the door, her cry rising and falling with the spin of the car.

The car began to slow down. In one of the spins, he twisted the wheel straight and headed down the left-hand lane. Before he could turn off the pike to safety, a car loomed ahead of him.

The man at the wheel of that other car seemed unable to move. His eyes were wide and filled with fear. Beside him sat a girl with her head against the back of the seat. Soft curls framed her lovely face. She was asleep.

It was not the fear in the man's face that reached Robert Proctor. It was the trust in the face of the sleeping girl. In a flash the two cars sped closer to each other. Robert Proctor had no time to change the direction of his car.

The driver of the other car remained frozen at the wheel, Robert Proctor stared into the face of the sleeping girl. His mother's cry still sounded in his ears.

He heard no crash when the two cars met head on at high speed. He only felt something push into his stomach. Then the world went grey. Just before darkness came, he heard the scream stop. He knew then that he had been hearing one single scream. It had only seemed to drag on and on.

Robert Proctor seemed to be at the bottom of a deep, black well. There was a spot of faint light in the far distance. He could hear the rumble of a voice. He tried to pull himself toward the light and the sound. But the effort was too great. He lay still and gathered his strength to try again. The light grew brighter and the voice louder. When he tried again, he seemed to draw closer to the light and sound. He opened his eyes and looked at the man sitting in front of him.

"You all right, son?" asked the man. He wore a blue uniform. His round face was familiar.

Robert Proctor moved his head slowly. He discovered that he was lying back in a chair. He could move his arms and legs. He looked around the room. Then he remembered.

The man in the uniform saw the look in Robert's eyes. He said, "No harm done, son. You just took the last part of your driver's test."

Robert Proctor looked at the man. Though he saw the man clearly, he seemed to see the faint face of the sleeping girl in front of him.

The uniformed man went on talking. "We hypnotized you to make you think you were in an accident. We do it to everybody these days before they get their driver's license. Makes better drivers of them. Makes drivers more careful for the rest of their lives. Remember it now? Coming in here and all?"

Robert Proctor nodded, thinking of the sleeping girl. She never would have awakened. She would have gone from her light sleep to the dark sleep of death. Worst of all would have been his mother's death.

The uniformed man was still speaking. "So you think you're all set now. If you still want a driver's license, sign this application and we'll see."

Robert Proctor looked at the license application and signed it.

He looked up to find two men in long white coats. They were standing one on each side of him. Somehow the sight of them made him angry.

He started to speak but the uniformed man spoke first. "Sorry, son. You failed your license test. You're sick and need treatment."

The two men lifted Robert Proctor to his feet. He said, "Take your hands off me. What is this?"

The uniformed man said, "Nobody should want to drive a car after going through what you just went through. It should take months before you can even think of driving again. But you're ready to drive right now. Killing people doesn't seem to bother you. We can't let your kind run around loose any more. But don't you worry, son. They'll take good care of you. They'll fix you up." He nodded to the two men. They began to march Robert Proctor out.

At the door he spoke. His voice was so full of pleading the two men paused. "You can't really mean this," he said. "I must still be dreaming. This is all part of the test, isn't it?"

The uniformed man said, "No, son, but you can try again later." They dragged Robert out the door, knees stiff, feet dragging. As they pulled, his rubber heels slid along the two grooves worn in the floor.

Activity 8

Role-play

Introduction

The purpose of this activity is for students to research cars of their choice, work collaboratively, and role-play a buyer-seller presentation. This activity allows for observation of **Work and Study Habits, Small Group Learning, and Speaking.**

Instructions

1. Students brainstorm to create a list of questions that could be asked by someone interested in buying a car.
2. Collect a variety of automobile brochures from various automobile dealerships. Students work in pairs to browse through the brochures and find two vehicles that interest them. You may want to limit the browsing to a predetermined time limit.
3. Pairs of students decide upon a description of a potential purchaser for each vehicle. First, one partner tries to sell one vehicle to his/her partner. Then, partners switch and the buyer becomes the seller for the second vehicle chosen. When students have learned about their cars and practised their role-playing with a partner, they should be ready to present to the rest of the class.

For example:

John chooses a brochure on the Honda Prelude. Marie chooses a brochure on the Ford Taurus.

Together, John and Marie decide upon descriptions of potential buyers for both vehicles.

Then, John tries to sell the Prelude to Marie, who role-plays the potential Prelude buyer.

Following that, Marie tries to sell the Taurus to John, who role-plays the potential Taurus buyer.

Finally, John and Marie present either role-play to the class.

Activity 8
Guide to Assessment

CRITERIA

INDICATORS

WORK AND STUDY HABITS

INITIATIVE Does the student:
(a) attempt different activities?
(b) ask questions when s/he does not understand?

SMALL GROUP LEARNING

ROLES Does the student:
(a) propose a suitable approach?
(b) make notes?

SPEAKING

EXPRESSION Does the student use:
(a) an effective delivery?
(b) a clear voice?
(c) appropriate volume?
(d) appropriate pace?

ROLE-PLAY Does the student:
(a) assume a role?
(b) project into the situation imagined?
(c) sustain concentration?

Activity 9

Finding the “Perfect” Vehicle

Introduction

The purpose of this activity is to involve students in convincing someone else of the perfect car for a particular buyer. This activity allows for observation of **Work and Study Habits, Speaking, and Listening**. It requires some preparation ahead of time, and will take one or two periods.

Instructions

1. On page 60, you will find a list of descriptions of potential buyers and the maximum amount each wishes to spend on an automobile. Photocopy the page, then cut along the dividing lines, and insert one sample in an envelope for each student.
2. Introduce the activity by talking about the fact that certain vehicles appeal to certain types of buyers.
3. Give each student an envelope containing the description of a potential buyer and the maximum amount of money to be spent on a vehicle for that buyer.
4. Students skim-read brochures, newspapers, and magazines to find “perfect” vehicles for their buyers.
5. Each student then does a brief presentation outlining the type of buyer, the amount of money allocated, possible vehicles, and the choice of the perfect vehicle. Students must be able to defend their choices. The student organizer (page 61) may prove useful to students who require a more structured approach.

Activity 9
Guide to Assessment

CRITERIA	INDICATORS
WORK AND STUDY HABITS	
DEPENDABILITY	Does the student: (a) come to class prepared? (b) follow instructions?
SELF-DISCIPLINE	Does the student: (a) wait his/her turn? (b) work well without supervision?
SPEAKING	
CONTENT	Does the student: (a) show a clear sense of purpose? (b) maintain interest? (c) use appropriate language?
LISTENING	
ATTITUDE	Is the student willing: (a) to listen? (b) to respond?

Activity 9

Information for Envelopes

Maximum Amount of Money	Potential Buyer
\$ 2,000.00	20 year old metal fabricator married, two children
\$ 2,000.00	65 year old truck driver divorced
\$ 3,000.00	first year college student lives on campus
\$ 3,000.00	final year college student lives off campus
\$ 4,000.00	secretary single
\$ 4,000.00	factory worker married, no children
\$ 5,000.00	computer keypunch operator single
\$ 16,000.00	25 year old mechanic single
\$ 6,000.00	19 year old hairdresser
\$ 7,000.00	21 year old carpenter
\$ 18,000.00	30 year old waiter/waitress single
\$ 18,000.00	35 year old nurse married, several children
\$ 10,000.00	25 year old car salesperson
\$ 20,000.00	45 year old teacher no children
\$ 30,000.00	50 year old real estate saleperson

Activity 9

Student Organizer

Finding the "Perfect" Vehicle

Student Presenter: _____ Date: _____

Who the potential buyer is: _____

What the maximum amount of money is: _____

What the buyer would want or need: _____

What the buyer would *not* want or need:

Put a checkmark beside the type of vehicle suggested.

Car _____ Truck _____ Motorcycle _____ Van _____ Bus _____ Other _____

The "Perfect" Vehicle is _____

because _____

Activity 10

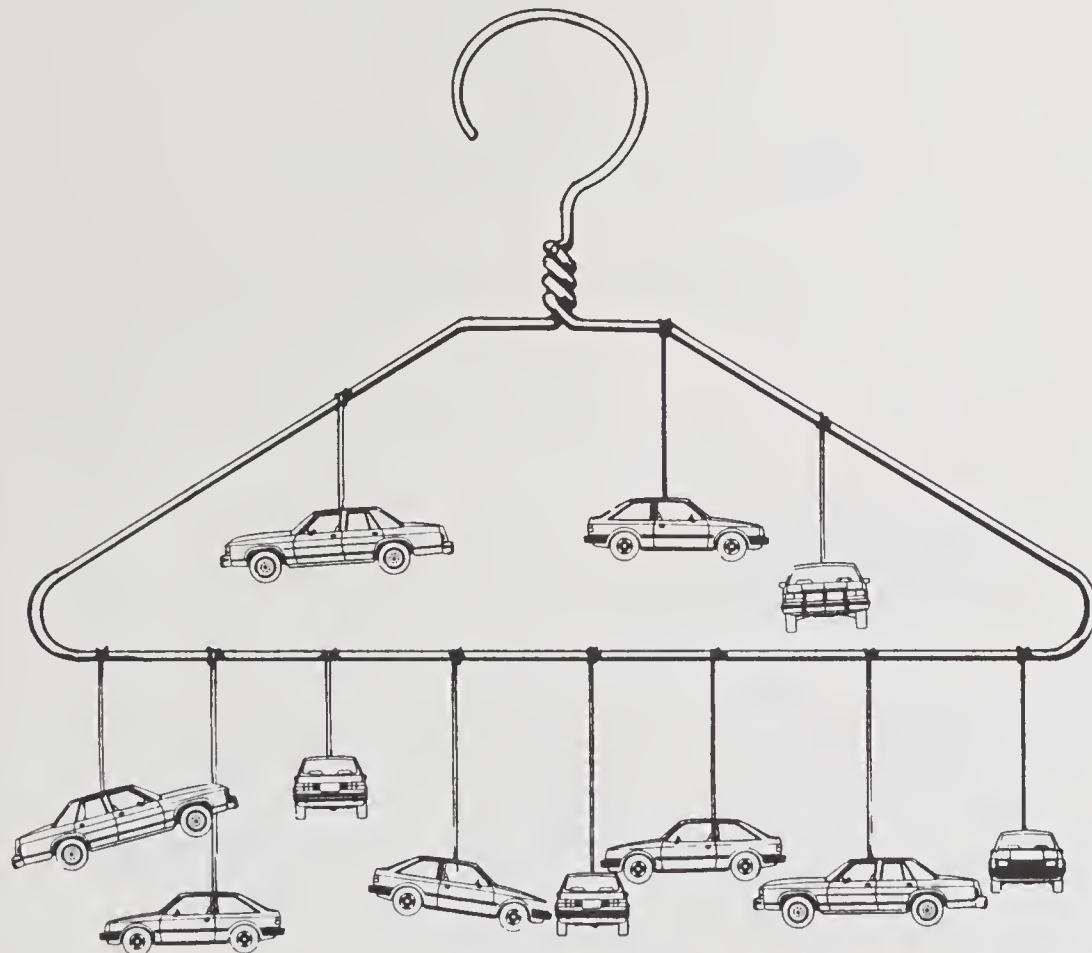
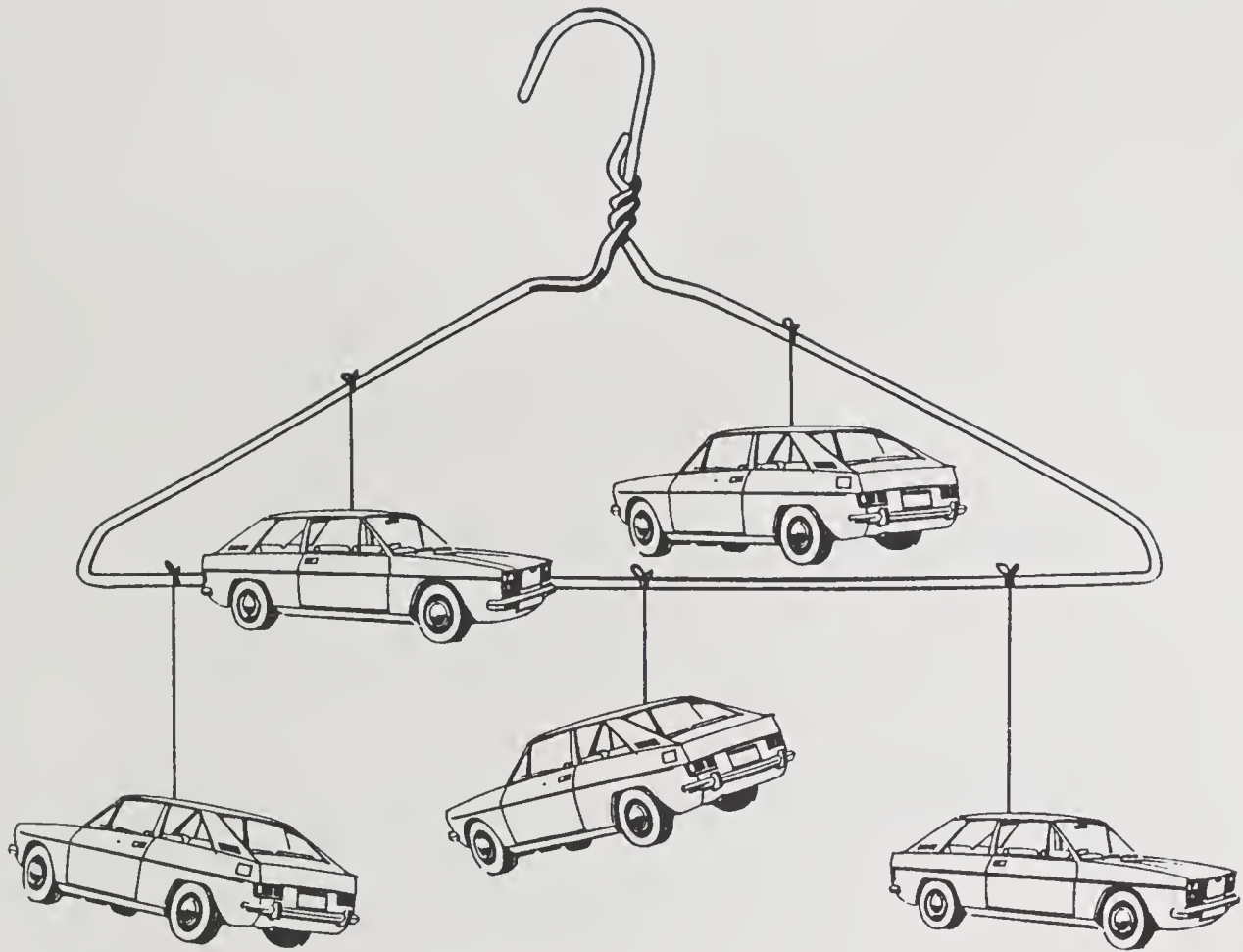
Creating an “Auto-Mobile”

Introduction

The purpose of this activity is to involve students in a “hands-on” project related to the *Wheels* unit. This activity allows for observation of **Work and Study Habits** and **Small Group Learning**. It can be completed within one lesson.

Instructions

1. Students divide into three or four groups or “auto-mobile companies.” Each company discusses, then selects a theme for the mobile it will build. You may have to help them select a theme. Some suggestions are listed below:
 - Accidents
 - Categories of cars
 - Advertising slogans
 - Motorcycles
 - Special interest vehicles
 - Muscle cars
 - Drivers
 - Car parts
2. Each company will need these materials: coat hangers or thin wood strips, string, scissors, stiff cardboard, glue or tape, magazine or newspaper pictures, and coloured markers.
3. In each company, students collaborate to produce an “auto-mobile,” similar to the ones pictured on the next page.
4. Students display their mobiles. One representative from each “company” presents their mobile to the class. Students vote on the best mobile.



Activity 10
Guide to Assessment

CRITERIA	INDICATORS
WORK AND STUDY HABITS	
ORGANIZATION	Does the student: (a) plan ahead? (b) bring in necessary supplies?
ATTENTIVENESS	Does the student: (a) follow instructions? (b) concentrate?
ENTHUSIASM	Does the student: (a) approach work with an "I can do it" attitude?
SMALL GROUP LEARNING	
ATTITUDE	Does the student show: (a) willingness to work with a group? (b) acceptance of responsibility?
CO-OPERATION/ INTERACTION	Does the student: (a) accept others in the group? (b) help others in the group? (c) encourage others in the group? (d) listen to and evaluate the views of others? (e) help resolve disagreements?

Stage Three

SUMMATIVE TESTS, EXAMINATIONS, AND PROJECTS

Activity 11

Consumer's Guide

Independent Project

Introduction

The purpose of this activity is to research information and to create a *consumer's guide* that will be used as a resource for making decisions in Activity 12. The activity allows for summative evaluation of **Work and Study Habits, Oral Language, and Writing**. It requires several lessons to complete.

Instructions


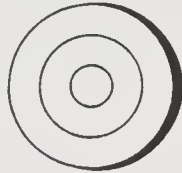
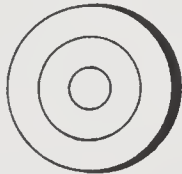
1. Share with students the guide to summative evaluation (pages 68), and discuss the criteria being evaluated.
2. Students are to collect five items — magazine articles, newspaper clippings, or sales brochures — that cover the spectrum from economy to luxury vehicles. They may include articles on motorcycles and trucks if they wish.
3. Once students have collected all their information and have summarized their five articles on fact sheets, they are ready to put together a *consumer's guide*. The guide should contain the following:
 - (a) a title page
 - (b) a table of contents
 - (c) pictures of the vehicles
 - (d) summaries of the original articles
 - (e) character sketches of people likely to buy the vehicle
 - (f) possible recommendations for buyers
4. Once compiled, the *consumer's guide* is ready to be submitted for evaluation, shared among peers, and displayed prominently for all to admire. These guides will be used in Activity 12.

Activity 11

Guide to Summative Evaluation

Name: _____ Date: _____

Test, Examination, or Project: *Consumer's Guide*

Target Area	Criteria	Mark out of 25	Teacher's Comments
 Work and Study Habits	Staying on task Getting the job done Tidying up		
 Oral Language	Co-operation Following instructions		
 Writing	Title page Table of contents Summaries Character sketches Recommendations		

Total Mark: /75

Summative Mark: /25

Student's Comments: _____

Activity 12

Decisions! Decisions!

Group Project

Introduction

The purpose of this activity is to encourage students to make decisions about the best car for two prospective buyers. It allows for summative evaluation in **all areas of the curriculum**.

Instructions

1. Using the knowledge and experience gained from doing the *consumer's guide*, students are to find the "best new car on the market" for each of the two prospective buyers listed below:


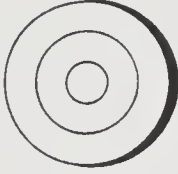

Buyer #1: 36, married, homeowner
3 children (12, 6, 3)
single-income family needing two cars
The family enjoys: fishing, snowmobiling, bicycling, and preparing meals together.

Buyer #2: 26, single, renter
shares an apartment
works in a fitness centre
enjoys: aerobics classes, shopping, rock concerts, and fixing things

2. Students are to find the best new car for each of these two buyers. They may have to watch television ads, phone car dealers, talk to present owners, and look through consumer's guides, magazines, and newspapers. They should also use the *consumer's guides* that were created and put on display in Activity 11.
3. Once students have selected the best vehicle for each buyer, they present their selections orally. Encourage them to be imaginative in how they present to the class. For example, they may do an imaginary sales presentation, write letters of enquiry from the buyers, or design a sales campaign aimed directly at these buyers.
4. Discuss with your students the criteria to be evaluated.

Activity 12

Guide to Summative Evaluation

Name: _____ Date: _____			
Test, Examination, or Project: <i>Decisions! Decisions!: Group Project</i>			
Target Area	Criteria	Mark out of 25	Teacher's Comments
 Work and Study Habits	Attendance Using a variety of resources Getting the job done		
 Oral Language	Discussing Sharing resources Presenting		
 Writing	Neatness Correctness Interest		
<div style="text-align: right;"> Total Mark: /75 </div> <div style="text-align: right;"> Summative Mark: /25 </div>			
Student's Comments: _____ _____			

Activity 13

Sample Test and Examination Questions

Introduction

Any of the questions below can be used on tests or examinations. They may be handled traditionally, by individuals writing answers on paper. They may also be handled orally by partners or by groups. You might also consider using computers, or role-playing some of the answers. It is important that the questions allow students the opportunity to synthesize, demonstrate, and apply what they have learned.

1. Imagine that you wanted to continue to learn more about the topic *Wheels*. In your own words, write a proposal for doing more research. In your proposal,
 - (a) explain how you would do the research,
 - (b) list the people and the resources you would use,
 - (c) write down the questions you still want to answer, and
 - (d) state clearly what you feel is the value of doing research on the topic *Wheels*.
2. Put yourself “into the shoes” of a person who has lived through an accident related to automobiles. Speaking as if you were that person, prepare a short speech to be given to the students in your class. In your speech,
 - (a) explain what the accident was and what caused it to happen,
 - (b) explain how it affected you at the time, and how it still affects you today, and
 - (c) give good advice about how to treat people who have experienced automobile accidents.
3. Work with a group. Think of each of the people described on the list below. As a group, discuss and decide what each one of them would consider to be the best vehicle to meet their needs.
 - (a) a coach of a high school athletic team
 - (b) a family with nine children
 - (c) a doctor who goes out on house calls
 - (d) an explorer
 - (e) a teenager
 - (f) an artist
 - (g) a musician
 - (h) a skilled mechanic or tradesman
 - (i) someone who lived out in the wilderness
 - (j) people who needed to impress others with their wealth

4. Work in a group of four. Imagine that two of you are parents. The other two are teenaged children. A conflict has arisen because the teenagers are constantly asking for the family car. Imagine the conversation that takes place when the parents finally put their foot down and refuse to give them the keys to the car. Role-play the family's discussion. Be sure to communicate the points of view of both sides.
5. Brainstorm with a group the impact of automobiles in the past, in the present, and perhaps in the future. Record the ideas on a chart.



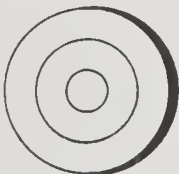
Use your chart to help you organize a three-paragraph essay answer or speech on how the automobile has affected us in the past and the present, and how it will affect us in the future.

Activity 13

Guide to Summative Evaluation

Name: _____ Date: _____

Test, Examination, or Project: *Answering Questions*

Target Area	Criteria	Mark out of 25	Teacher's Comments
 Work and Study Habits	Attendance Punctuality Preparation Organization Completion of task		
 Oral Language	Proposal Role-play Group Discussion		
 Writing	Notes Paragraphing Content Organization Editing Interest		

Total Mark: /75

Summative Mark: /25

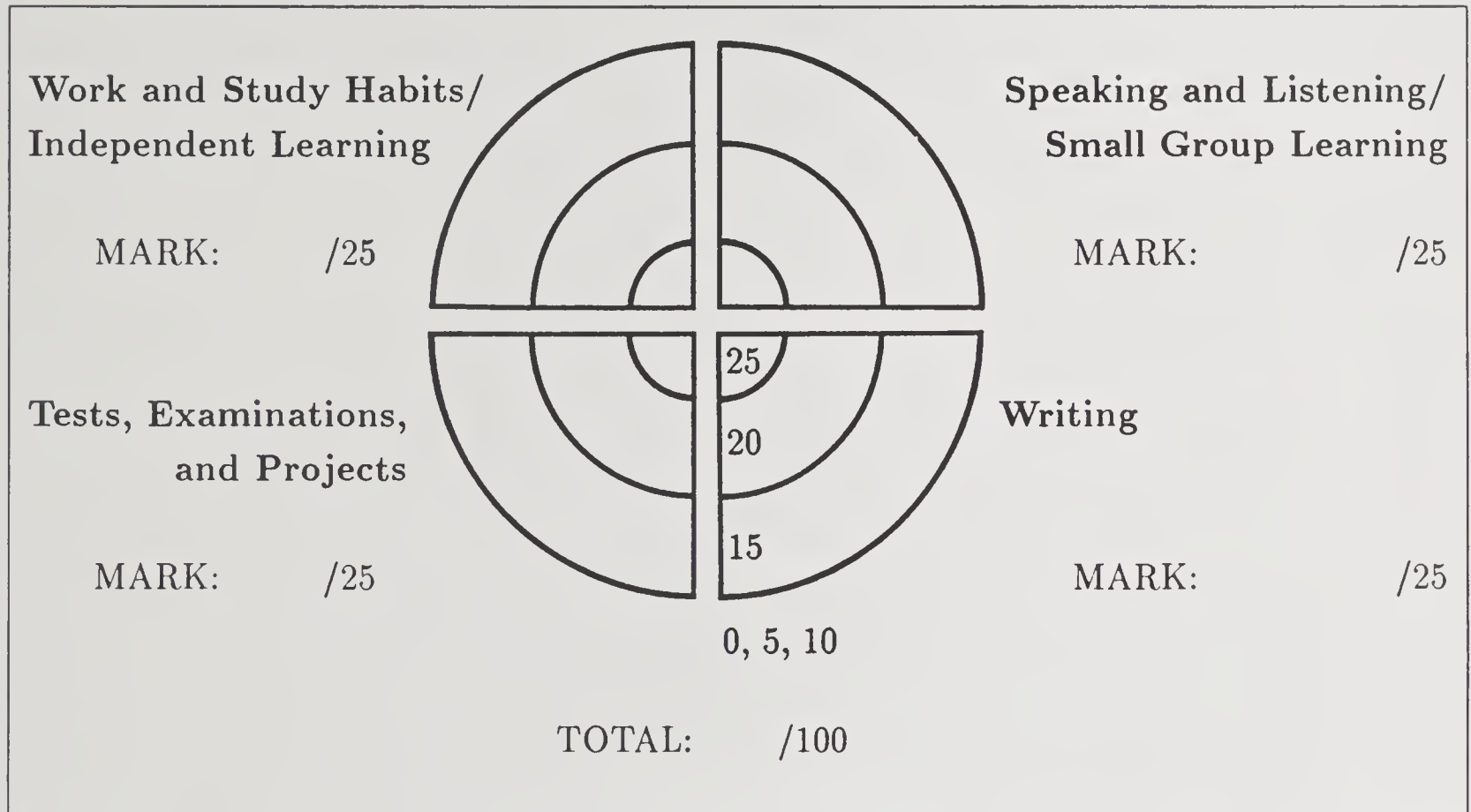
Student's Comments: _____

Stage Four

REPORTING PROGRESS AND ACHIEVEMENT

Reporting Profile

Name: _____ Grade: _____
 School: _____ Teacher: _____
 Attendance from _____ to _____
 Number of classes in English: _____ Number of classes absent: _____



Curriculum Offered: Wheels: Students explore issues related to wheels, including automobile safety, consumerism, and the future.

Teacher's Comments: _____

Signature: _____

Student's Comments: _____

Signature: _____

Parent/Guardian's Comments: _____

Signature: _____



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